

DOWN-UNDER SPECIAL

DW BULLETIN

THE MONTHLY NEWS 'ZINE

NUMBER 32

MARCH 1986

WITH THE FIRST DAY OF FILMING FOR SEASON TWENTY-THREE ONLY DAYS AWAY, DETAILS ARE NOW BEGINNING TO FILTER THROUGH ON THE FOURTEEN EPISODES THAT WILL COMPRISE PROBABLY THE MOST IMPORTANT DOCTOR WHO SEASON EVER.

It is a season that will test the credibility of producer John Nathan-Turner and his script-editor Eric Saward to the core, and they cannot afford to base their meagre 14 25-minute episodes around threadbare and inconsistently edited stories that made up the bulk of Season 23.

The most hopeful sign yet that the extra 12 month break has resulted in some logistical thinking within the production office are the authors who have provided the scripts for the first two 4-parters. Robert Holmes' debut story, now provisionally titled THE

MYSTERIOUS PLANET, goes into the studio on March 30th, directed by newcomer Nick Mallet who previously directed the BBC's popular Black Lace series. The story sets the pace for what in actual fact turns

a new race of robots from the planet Ravalox (not Revlux!). The designer is John Anderson who also designed RESURRECTION and the costume designer is Ken Irell, whose previous credits include TERROR OF THE AU-

Powell, Head of BBC1 Drama, who apparently didn't like it and thought it too violent for the show's new image.

Philip Martin follows-up his successful VENGEANCE ON VAROS with a story set on Sil's home planet, now tentatively called MINDWARP. At a local meeting in Liverpool, Martin revealed that Sil's alien landscape of pink seas and green skies will be achieved by use of the 'paintbox' process (the method used to convert old black and white films into colour). Ron Jones is believed to be on the lookout for more paraplegic actors to play alongside Nabil Shaban who recreates his role as Sil, and whose boss (built by visual effects) is thought to resemble a giant pink blanchmange!

All that is currently known of the last six episodes is
(Continued Page 6...)

Countdown to Season 23

out to a DOCTOR WHO story lasting 14 episodes, with the theme of the Doctor on trial once again by the Time Lords. The only previous season to be completely inter-linked was Season 16. The story features

TONS and SNAKEDANCE, as well as assisting on THE INVASION. And fresh from East-Enders steps Denise Barron applying the make-up. The story has gone through several script changes on instruction of Jonathan

INVASION Photo Discovery: 6



EDITORIAL

MAR '86

ISSUE 32

This issue of DWB is dedicated to Australia and all the wonderful people I met out there during January and February. Particular thanks must go to Australasian Fan Club President Dallas Jones whose hospitality and generosity was much appreciated and whose help in the preparation of this issue has been invaluable (as indicated below!). I look forward to seeing you all again very soon and to any non-Australian readers I would easily recommend the world's most beautiful city—Sydney—for your next holiday destination!

I hope every reader finds this issue of particular interest—although consisting of a distinct Australian flavour, all the regular features are here too. Australia has, over recent years, been virtually ignored as a supporter of DOCTOR WHO in favour of the more commercially-orientated panderings to the States, but hopefully this special issue will help some way to redress the balance.

Next month's issue should again be on in just three weeks, by which time we will be back to our usual monthly publishing cycle. Till then—GARY

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Cover: Photo copyright (c) Sue Willis

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3 & 4: LETTERS; Your views on Antony Howe, Bonnie Langford and the rise in anti-JN-T feeling sweeping America!

5-7 & 8: NEWS; Season 23 update, INVASION colour photo discovery, Target '86 line-up, Colin Baker speaking on the cancellation issue, How the BBC cut Season 22 in 2 for Down-Under, BBC 1986 Annual Report... (with thanks to Dallas Jones, W.H. Allen, Starlog & our BBC sources)

8-10: INTERVIEW; Christopher Barry. Part one of an in-depth and frank interview with one of DOCTOR WHO's most foremost directors, conducted and transcribed by Guy Clapperton. (Interviewed at the BBC studios in Elstree on 11-12-85, photo (c) Ray Cusick).

10-11: HISTORY OF 'WHO IN AUSTRALIA: The definitive diary of landmarks that have occurred in the DOCTOR WHO world down-under (dates compiled by Dallas Jones).

12-14: INTERVIEW; Sue Willis reminisces about her days as A.F.M. on the '80s classic—THE INVASION—and we premiere her magnificent location stills from this story. (Interview conducted and transcribed by Dallas Jones, photos (c) Sue Willis).

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WHY I COMPARED JN-T TO STALIN BY ANTONY HOWE

SOUND OFF

At the November Genesis Convention in Manchester (Ref: DWB#29/30, last question on page 29), John Nathan-Turner was asked: "Following the postponement, leading Australian fan Antony Howe compared you as Stalin. Would you like to comment on that?"

He said, "No."

Well, Antony Howe would like to comment on the question.

The Stalin comment sounds very odd because it is out of context. I did not compare Nathan-Turner to Stalin; the mass killer, but to Stalin; the manipulator of minds. I was really referring to the unquestioning and adoring attitudes some fans (fanatics) have about the man on the television screen is not some sacred image from an infallible God-like producer, and the title of 'DOCTOR WHO' does not prove that the story content is in the 'genuine' DOCTOR WHO tradition."

"Some fans prefer a producer obsessed with the past (of DOCTOR WHO) and these people seem to believe that whatever is shown on TV after the opening credits is perfect—no matter how peculiar or awful it is—provided it has some relic from the past tossed in. Such fans act as if the BBC is their Kremlin, with John 'Stalin'-Turner as their sole source of 'correct' 'WHO doctrine; therefore all Nathan-Turner critics are 'traitors'. But what appears on the television screen is not some sacred image from an infallible God-like producer, and the title of 'DOCTOR WHO' does not prove that the story content is in the 'genuine' DOCTOR WHO tradition."

In fact, Nathan-Turner has long ceased to produce 'true' DOCTOR WHO. He is now the producer of DOCTOR WHOOLIGAN, a vicious pantomime-in-space. The good (?) Doctor strangled and murdered (with cyanide) the disarmed Shockeye; he joked at the agonising deaths of the two guards in the acid-bath; he left the Rani's mines intact and he organised deadly ambushes—this is NOT the action of the traditional 'real' Doctor.

'Fans' who can view such hooligan actions and think that Nathan-Turner's work is acceptable as part of DOCTOR WHO lore, do act as if Nathan-Turner is the true source of 'WHO doctrine. For years, Stalin urged his supporters to oppose ***** then in 19** he ordered them to support *****—unfortunately many obeyed mindlessly. This compares similarly with Nathan-Turner's 1983 words in 'DOCTOR WHO—A Celebration' on page 166: "We rarely show blood, or anyone killed with kitchen knives or catapults. It can give children bad ideas." Yet the next year, in 1984, he planned the most violent season ever—with kitchen knife attacks and lots of blood!

Also on page 166, he stated: "DOCTOR WHO...with the change of Doctors, producers, script writers and others over the years has been kept fresh and full of ideas." That was dated February 1983, it is now February 1986 and yet Nathan-Turner is still the producer with hints of staying on and on and on...does he secretly want to produce the 25th Anniversary Special ?? In 1988 ??

He also said (page 164-A Celebration): "I am a great believer in continuity... If you decide to bring back a character who has been in the series before, there will be viewers who have seen him and will quickly spot if you have changed his mannerisms, for example. So I insist we take the trouble to look up the old episodes and scripts and make sure we get everything right." But words are cheap. Nathan-Turner's actions prove that he does not care about continuity. He has made more changes to old characters and ideas than any other producer and he has changed the Doctor into a hooligan.

It amazes me that anyone can believe his claims, but many fans do so. John Eller's letter in DWB:27 would have greatly pleased any Stalin! Thank heavens for the likes of Richard Fitzgerald and others who, in their letters and articles, have shown they value logical thinking and free speech. Fans such as John Eller should remember that the Doctor himself believed people should THINK, not obey like mindless Daleks.

EDITOR'S NOTE: I feel it necessary to stress these views are those only of Antony Howe and especially shouldn't be taken as indicative of general Australian opinion. The use of the asterisks (*) above were to prevent the article reaching depths of bad taste.

THE RIGHT OF REPLY BY DALLAS JONES

I take exception to being called a "side-kick" (Ref: As above). I was, at the time, Vice-President of the club. In any organisation people have various jobs to do and to dismiss them as "side-kicks" is very condescending.

As for the "Convention", it was in reality a half day meeting organised by myself for a local group. Although I'm grateful Mr Nathan-Turner attended, it should be pointed out he had written to the club 6 months earlier saying that he was going to be in Australia in February 1984 and would like to "meet the fans." In early 1984, it generally became known that Mr Nathan-Turner was to visit Australia to look through the ABC archives. As there was very little time till he actually arrived, it was impossible to organise a full-scale meeting by the club, so rather than do nothing I decided to try and organise something smaller through a local group. I then wrote to the Production Office and I received a short reply saying that Mr Nathan-Turner would be pleased to attend. I was able to contact him when he arrived in Australia and he agreed to a hastily arranged date. Although I had only 2 weeks effective publicity, 170 people attended to pack out a hall which had a capacity for 140. As to Mr Nathan-Turner giving up time on his "holiday", when the club heard he was coming out for a quick trip to look through the ABC archives, we imagined it was going to be a business trip. When he did arrive, he threw himself into a publicity campaign appearing in the press and on radio and he then organised a national current affairs television programme to come to the meeting so that he could use this for further publicity for the show!

THIS MONTH'S LETTERS SECTION HAS BEEN HEAVILY CURTAILED BECAUSE OF THE SHORTER THAN USUAL GAP BETWEEN THIS AND THE LAST ISSUE.

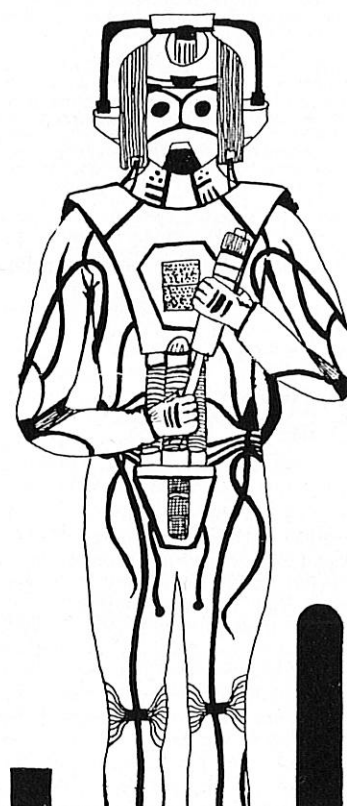
KENNETH HORLOCK, Gillingham, KENT
The best news for DOCTOR WHO as far as I'm concerned is the imminent cancellation of The A-Team. George Peppard, we're told, wants out and without a major lead can you see the Americans continuing with a show that has dropped even further and faster down the ratings than Dynasty during its much publicised recent fall?

Interesting to note also that at a time when DOCTOR WHO needs a big boost, it is entering a year that, if history repeats itself, seems likely to give it one; the first big peak enjoyed by the show began in 1964 with the Daleks, the second big peak took off in 1975 with Tom Baker and Philip Hinchcliffe...so who's to say 1986 won't see the beginning of peak three?

CHRIS CHIBNALL, Formby, LIVERPOOL
In the past two Sound-Offs (I mean, let's face it, The Androzani Effect was a thinly disguised Sound-Off against Eric Seward), both Paul Cornell and Tim Westmacott have criticised the present script editor for interfering and ruining THE TWO DOCTORS. To quote Tim: Even the youngest DWM reader knows that (Troughton) was on the run from his own kind. Well, actually Tim you can't sack Seward for that because even the youngest DWM reader should know that Seward didn't script edit THE TWO DOCTORS—IT WAS JN-T!! At that time Seward was busy writing REVELATION OF THE DALEKS, as was said in DWM#104.

I'm no fan of Seward's treatment of other people's work myself, but the facts must be heard.

NECROS



Hi, this is the D.J. again welcoming you to the latest issue of NECROS. In this the latest you can find some amazingly interesting and funny articles mixed with the odd serious one! For example we have some more reports on the dotty goings on at the Bristol Local Group! Wow! A fabulous, just under A3 size poster celebrating the first 20 years of Who!

Now for the Great news, you have heard of Max Headroom, you haven't! boy where have you been! Well NECROS is the Max H. of fanzines, with some splendid computerised artwork!!!!!! That really is the thing of tomorrow as fanzines are concerned! well as I am living in your future and have beamed this back it was the thing of the past!

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Stuff!!!!

DAVID GIBBS, Beverley, EAST YORKSHIRE
I was very impressed with the Michael Briant interview. As he'd been fairly recently interviewed by Marvel, as well as appearing at the Genesis Convention, I wouldn't have thought he'd have much new to say, especially as he hasn't been associated with the programme for some years now. But to my surprise and delight everything was original—no ancient anecdotes here. Well done.

I am pleased to see you have now introduced annual subscriptions—not because I am going to take advantage of the offer (being at University means a different address every couple of issues), but because it is a sign of DWB's long term future—long may you continue!

GIVE BONNIE A CHANCE

ALAN GREEN, Bexleyheath, KENT
What a shame that some people are already criticising the casting of Bonnie Langford as the new companion. Didn't we have enough of this sort of thing last year? Filming for the season hasn't even started and she's being written-off as rubbishal-ready. How about giving her a chance and waiting to see what she can do (and I don't mean just one episode either). I must admit Bonnie Langford would not top my list of possible future companions, but she has been chosen and I'm prepared to give her a chance to settle in before making a judgment.

Also, her appointment must be seen as a positive sign for the show's future. For a programme which reportedly has to "prove itself" to Michael Grade & Co., it seems a strange decision to announce a well-known personality as a new companion at the end of next season. Hardly likely that the show will then be axed! And I cannot see

anyone of Miss Langford's status accepting such a role if there is a distinct possibility of being made redundant as soon as she's started—not a wise career move.

No, I think her appointment to the regular cast must bode well for 1987 at least. As to the quality of the programme, that is up to others as well as Bonnie Langford—especially the producer and script editor—I just hope that it's realised.

JOHN LOGAN, Sidcup, KENT
Just as I expected, Bonnie Langford hasn't been given a warm reception by Fandom, and before you think this is a letter from the organiser of the Bonnie Langford Fan Club, I too thought 'Oh, no! Not her!', when I heard the news. But I don't think she should totally be written off just yet. Remember when Colin Baker was chosen for the part of the Doctor and everyone judged him from his awful performance in ARC OF INFINITY?

Bonnie Langford has a very successful career behind her, something Nicola Bryant does not have, as well as plenty of enthusiasm. And at least her character seems to have been mapped out with some thought this time, unlike that of Peri who is simply there looking pretty (something she does very well) but little else.

Bonnie Langford would hardly attach herself to a dying show if she didn't think there was something new she could give to it, and her charisma is an interesting match for that of Colin Baker. So, slagger-off'ers, let's not count our chickens just yet.

In the acting profession a job is a job, whether it is a part in a dying series or not. More likely is the theory that JN-T wishes to see the series end as differently as it began, tailored around his own theatrical image as a pantomime come circus!

Issue 3/4

THIS SUPERB DOUBLE ISSUE CONTAINS:

REVIEWS: One story from each era is examined by writers including Nick Pegg and Alan Hayes.

INTERVIEW: ANTHONY READ discusses a lost story that was to have been a "Robin Hood" spoof.

NEWS: Why SEALED ORDERS was never made.

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* HOME SUPPORTERS "A MINORITY" *

CRAIG WELLINGTON, NORIN ALAM, NIAL DORAN, Tasmania, AUSTRALIA

As fans of DOCTOR WHO, we had come to believe that Australian and British fans were all very closely linked through publications such as DWB. It seems this unity is easily destroyed. Since Antony Howe's Hitleresque rantings, the opinions he upholds seem to have become regarded as those of all Australians.

It is an understatement for us to say we are hurt and angered both by Antony Howe's statements, and the retaliations of British fans who condemn them as the views of all Australians.

Antony Howe represents a tiny percentage of the Doctor's following here, although telling him that is impossible. He takes his point of view and blasts it in such a biased way that it is far from 'Editorial'. The worst part, besides the bad reflections on Australian Fandom, is that younger fans take his opinion as fact. The most detrimental thing anybody can do is afflict the new generations of fans with their own extreme views.

It is clear from Eric Seward's THE TWIN DILEMMA novelisation that Colin Baker's portrayal is the 'bad egg' of all the Doctors. Not evil, but so naughty we have to like him. Great!

Season 22 has just started here, and so far Colin Baker has been the best part.

* AMERICAN BACKLASH *

A CONCERNED FAN, Chicago, U.S.A.

An American reader of your excellent magazine, I have witnessed a growing trend of hostility from British fans towards us over the last few years. Some of the comments dig quite deep, particularly the allegations of JN-T's "pandering" to us, and I have always felt references made to his "over-bloated ego", his "social friends given priority over writing and directing for the series..." and his "personal profiteering by exploitation of the show" a mite over-sensationalised.

I recently re-read my latest issues of DWFC's Whovian Times magazine and came across JN-T's quarterly letter in volume 10 (1984) in which he reviews the past year and looks ahead to Season 22. I was truly shocked and appalled by his attitude and it led me to see just why the show was cancelled so soon afterwards, although at the time I first read it I just sat complacently by along with my other fellow fans—so in hindsight we DO deserve some stick from British fans.

This is where we can make amends. From

A LETTER FROM The Producer

BY JOHN NATHAN-TURNER



Nineteen Eighty Four has been an eventful year in the Doctor Who calendar. The year started with industrial action which threatened completion of the last Peter Davison story "The Caves of Androzani" and the first Colin Baker story, "The Twin Dilemma". January and February were very unsettled for everyone, but thanks to a temporary industrial settlement and extreme patience from all those concerned with the programmes, we managed to finish the last two stories and transmit them in the UK as scheduled.

March and April were a mixture of pleasant and unpleasant times. Pleasant was my first long holiday in several years - San Francisco, Hawaii, Sydney and Hong Kong! Unpleasant was the news that, due to unforeseen problems, our filming scheduled for August in the U.S. was unable to take place. Many phone calls from Australia to the office in London eventually resolved our problem and script was hurriedly re-commissioned using Spain rather than New Orleans. We were all looking forward (enthusiastically) to filming in your country - but perhaps things will change next year (yes, I am staying on as producer) or the year after.

Since May, the year has flown by. The programme being off the air for nine months, on paper, appears to give everyone in the front office bags of time to plan ahead. The truth of the matter is, we didn't seem to pause for breath. By the end of September we had completed seven of the thirteen planned, forty-five minute length episodes. Of particular note was our filming in Spain (about which I wrote last time), the cast and staff were such amazing fun - Colin, Nicola, Patrick and Frazer were, of course, old hands, but the delightful Jacqueline Pearce (who is dying to attend a Doctor Who convention by the way), the amusing Laurence Payne and the witty John Stratton made this production I shall never forget. "The Two Doctors," written by Robert Holmes and directed by my old friend Peter Moffatt, is an excellent and often hilarious story. I know you'll love watching it as much as we enjoyed making it.

October saw a short break in production - two weeks, in fact - Nicola went holidaying in the U.S. Colin to Majorca and I went to Singapore (for a brief time), where we may be filming next year. What a stunning place - so visually exciting. If the foreign filming happens, I can't wait to return.

After the break, we started shooting "The Mark of the Rani," the promised return of the Master and the debut of a really hateful new villainess, the Rani, herself. The Rani is a renegade Time Lord (handy?), an equal in guile and villainy to the Master. The sparring between Kate O'Mara's Rani and Anthony Ainley's Master is a joy to behold. Similarly, the dialogue friction between the Doctor and these two "baddies" is something I know you'll all enjoy. Sarah Hellings made an impressive Doctor Who debut as director of this story.

November and December were frantic! The build-up to the transmission in January, nine days in the TV studio recording the last sections of "The Mark of the Rani" and "Time-Lash," two convention trips to the U.S. (Buffalo and "The Big One" in Chicago), plus the pantomime - whew!



CHRISTOPHER GABLE AS SHARAZ JEK IN "THE CAVES OF ANDROZANI."

my own research, most 'Whovians' I know would like nothing better for the show than a new producer in order to drag it out of the rut JN-T has got it in. Yet, they are the same people who, by ritual, applaud JN-T (and so encourage him) when he takes the stage at our conventions. I believe the main factor behind his unending tenure are the large fees he receives for coming to our conventions, and he knows very well he will have no control over their organisation when and if he ever steps down—that being handed to his successor. I ask my fellow Americans NOT to shriek hysterically at the end of each sentence JN-T utters

For those of you who haven't heard, let me tell you about the pantomime. Once again, I shall be writing the show and directing it. Gary Downie is choreographing again, Tony Burroughs is looking after settings once more and Fiona Cumming is the production executive. As for the cast of the show, which is another version of "Cinderella," well, it's a veritable "Who's Who's Who." Colin Baker is playing Buttons, the lovely Nicola Bryant is playing Cinderella and she's very excited because this is her first professional stage role. The beautiful Mary Tamm is playing Prince Charming (yes, that's right - the 'principal boy' in pantomime is always played by a woman) and Anthony "My Kind of Town" Ainley is recreating the part of Baron Hardup. Joining us as the Fairy Godmother is Jacqueline Pearce, who many of you will know as "Servalan" in Blake's 7, and as I mentioned earlier is making a guest appearance in "The Two Doctors" as the evil Chessene. By the way, talking of Blake's 7, Paul Darrow (Avon) appears in the story "Time-Lash," and a splendid performance he gives too. I seem to be working my way through employing the whole cast of regulars of Blake's 7; I wonder who's next?

Early in the new year we commence production of the final story of this season "Revelation of the Daleks," written by my script editor, Eric Seward. Once again, Eric has supplied an excellent story and Graeme "Androzani" Harper is all set to create another superb production. In fact, I'm hoping Graeme will direct yet another story for me again next year. But more on that in my next diary.

I'm planning lots of surprises for the 1985/86 season - new monsters, old favorites, some excellent new writers and some "old," established writer-friends. I'm being deliberately vague to tantalize, but in any case, at this stage scripts and ideas can change, or not live up to expectations.

One thing that will live up to expectations is Gary Downie's "Doctor Who Cook Book" - I've read the whole manuscript, and I've contributed some recipes too. It is highly amusing and includes lots of tasty meals, such as Kipper of Traken and Moulies a la Gardienne Noire. Gary originally hoped that Lalla Ward would provide illustrations for the book, but due to other commitments she had to withdraw. If you consider that loss as the "bad" news, then the "good" news is that the hysterically joyous illustrations, that are to be included, have been provided by your own Galactic Kowgirl, Gail Bennett. It looks to me as though the book will be a winner, and it is scheduled for release in May 1985 - the publisher is W.H. Allen.

Round about the same time my book, "The TARDIS Inside Out" will be released; it includes super artwork by Andrew Skilleter and the text is comprised of my own memories and feelings about the "Doctors." The publishers, Piccadilly Press, are quite excited about the book and two newspapers in the UK are already seeking serialisation rights.

I'd like to make a couple of pleas on behalf of my office staff in London. Firstly, at the moment we are fully commissioned script-wise, way into the future. A reminder, too, that we simply don't have time to read complete unsolicited scripts. So, when we are searching for new material, in the first instance, we want a two or three page storyline only.

Secondly, we do answer every letter sent to the office in due course, but I notice a tendency in many U.S. letters, where the writer places their address only on the envelope and not on the letter inside. Unless marked "personal," letters are opened by the mail office and the envelopes are discarded. I'm sure you've got the point, and profuse apologies to those of you who think we simply haven't bothered to reply - we don't know how to!

In conclusion, I'd like to take this opportunity to thank you all for the many "21st Birthday" cards which poured in during November and on behalf of the entire Doctor Who cast, the staff of "Cinderella" at the Gaumont Theatre, Southampton and the rest of my team in London, I'd like to wish each and every one of you a very Merry Christmas and prosperous 1985.

As always, stay tuned!

John Nathan-Turner
The longest running producer

and then stab him when his back is turned. Each time you applaud him you boost his ego further and encourage him to stay. We must show him that DOCTOR WHO cannot survive this selfish attitude—so STOP the applause! Although the views here don't necessarily correspond with those of the editor, how many of you agree with them? It is quite an interesting theory and I await replies from both USA and British readers. The extract printed above appeared in the 1984 Vol 10 edition of 'The Whovian Times' and is reprinted with the kind permission of The DOCTOR WHO Fan Club of America, with thanks to Ron Katz.

TARGET DIARY FOR 1986

W H ALLEN HARDBACK 1986

20th Mar'	THE SAVAGES	Ian Stuart Black	£6 50
17th Apr'	THE GIANT ROBOT	Terrance Dicks	£6 95
15th May	FURY FROM THE DEEP	Victor Pemberton	£7 95
	DOCTOR WHO—THE EARLY YEARS	Jeremy Bentham	£13 50
19th Jun'	THE CELESTIAL TOYMAKER	Gerry Davis & Alison Bingeman	£6 95
17th Jul'	THE SEEDS OF DEATH	Terrance Dicks	£6 95
14th Aug'	SLIPBACK	Eric Seward	£6 95
11th Sep'	BLACK ORCHID	Terence Dudley	£6 95
	THE DOCTOR WHO FILE	Peter Haining	£14 95
9th Oct'	THE ARK	Paul Erickson	£6 95
13th Nov'	THE MIND ROBBER	Peter Ling	£6 95

TARGET PAPERBACK 1986

13th Mar'	THE TWIN DILEMMA	Eric Seward	£1 60
10th Apr'	GALAXY FOUR	William Emms	£1 60
15th May	TIMELASH	Glen McCoy	£1 60
	TURLOUGH AND THE EARTHLINK DILEMMA	Tony Attwood	£1 80
12th Jun'	THE MARK OF THE RANI	Pip & Jane Baker	£1 60
10th Jul'	THE KING'S DEMONS	Terence Dudley	£1 60
	TRAVEL WITHOUT THE TARDIS	Jean Airey & Laurie Halderman	£1 60
14th Aug'	BONANZA COMPETITION		
11th Sep'	THE SAVAGES	Ian Stuart Black	£1 60
	HARRY SULLIVAN'S WAR	Ian Marter	£1 60
9th Oct'	FURY FROM THE DEEP	Victor Pemberton	£1 95
13th Nov'	THE CELESTIAL TOYMAKER	Gerry Davis & Alison Bingeman	£1 60

IN PREPARATION FOR 1977

THE FACELESS ONES	Terrance Dicks
THE ROMANS	Donald Cotton
THE SPACE MUSEUM	Glyn Jones
ATTACK OF THE CYBERMEN	Eric Seward
VENGEANCE ON VAROS	Philip Martin

* The information above is the most up-to-date publishing schedule at present and is subject to alteration at the publisher's discretion.

* All paperbacks come out approximately 5 months after the hardback.

* W.H.Allen regrets that they cannot send out covers or artwork of DOCTOR WHO books.

Reprinted above is the cover of the long-awaited Season 5 novel, FURY FROM THE DEEP. The dramatic increase in price for both the paperback and hardback editions is because Victor Pemberton went vastly overlength in writing it and Nigel Robinson was reluctant to chop anything out. The book will therefore supersede Bill Strutton's 1965 release—THE ZARBI—as the lengthiest DOCTOR WHO novel at 196 pages (which includes 190 pages of text).

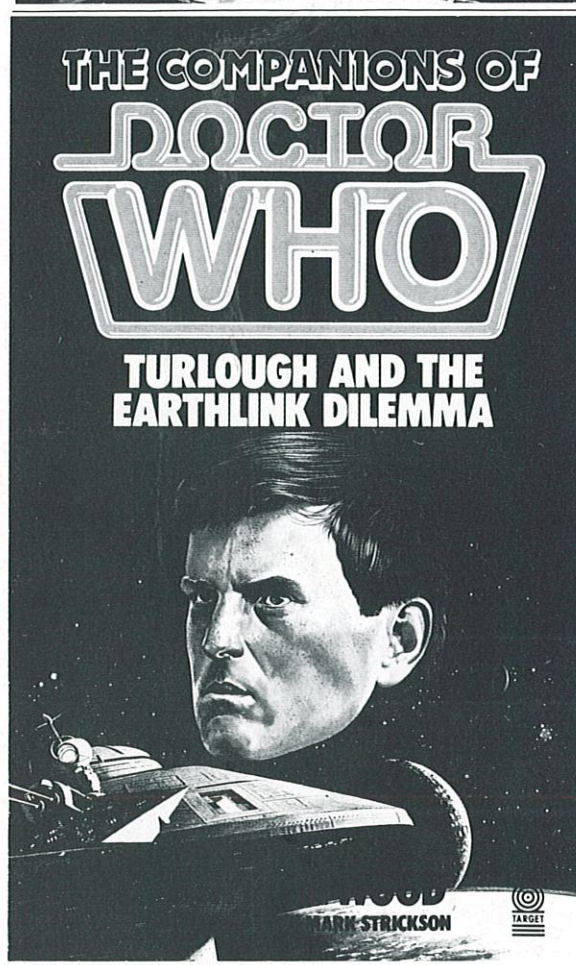
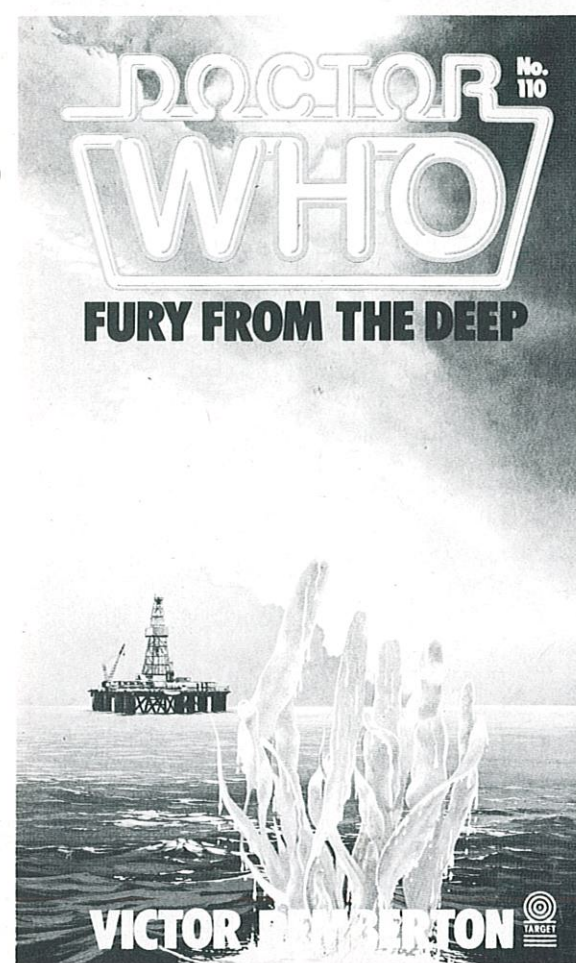
Peter Haining's third special for W.H.Allen contains interviews and features on various people behind and in front of the camera from all eras of the show, including

John Lucarotti, Tom Baker and Douglas Adams. It will be the same size as 'A Celebration' with 16 pages in colour and some fan-art. There will also be a look at the cancellation.

Last month's deliberate mistake indicated that a Companions of DOCTOR WHO book, featuring the Brigadier, had been commissioned. We would like to point out this was never scheduled by W.H.Allen.

The format for the Companions books, the Slipback novel and the travel guide are the same as the novels (ie; size, spine, lettering, etc.).

Next issue we feature the covers of THE SEEDS OF DEATH and Harry Sullivan's War.



IN THE DARK UNCHARTED DEPTHS OF THE NORTH SEA IT HAS LURKED, GROWING IN STRENGTH, GROWING IN SIZE, AND STRIKING TERROR INTO THE HEARTS OF MARINERS DOWN THE UNTOLD CENTURIES. LANDING NEAR A NORTH SEA GAS REFINERY OFF THE EAST COAST OF ENGLAND, THE TARDIS CREW ARE IMMEDIATELY ACCUSED OF SABOTAGE. SEVERAL RIG CREWS HAVE MYSTERIOUSLY VANISHED, STRANGE PRESSURE BUILD-UPS HAVE BEEN DETECTED, AND IN THE REFINERY'S PIPELINES THE DOCTOR CAN HEAR THE STEADY, RHYTHMIC BEAT OF — WHAT? SOON THE DOCTOR, JAMIE AND VICTORIA WILL FIND THEMSELVES AT THE UNRELENTING MERCY OF THE DEADLIEST AND MOST TERRIFYING Foe THEY HAVE EVER ENCOUNTERED...

OF ALL THE COMPANIONS EVER TO TRAVEL WITH THE DOCTOR IN THE TARDIS, TURLOUGH WAS THE MOST ENIGMATIC AND THE MOST DISTURBING. EXILED FROM HIS HOME WORLD, HE SAW THE DOCTOR AS A MEANS OF ESCAPE FROM EARTH—AND FOR THAT HE WAS PREPARED TO KILL. BUT JUST WHO WAS TURLOUGH? AND WHAT HAPPENED TO HIM AFTER HE LEFT THE DOCTOR? NOW TURLOUGH HAS RETURNED TO TRION, BUT TO A TRION MUCH CHANGED SINCE HIS EXILE. WHO ARE THE MYSTERIOUS GARDENERS? WHAT IS THEIR SECRET PURPOSE? AND WHAT IS THE SHOCKING AND TERRIFYING LINK BETWEEN TRION AND THE PLANET EARTH?

INVASION PHOTO DISCOVERY
(CONT'D...)

A dramatic breakthrough in the hunt for colour photographic material from the Troughton era occurred during DWB's recent trip to Australia.

Long-term readers may recall a news item that appeared in the 1984 Summer Special headed 'Troughton Off Colour', which described the dire lack of colour photographs taken when he played the Doctor. It was then known that the only ones that existed were from POWER OF THE DALEKS, publicity shots from MOONBASE, EVIL OF THE DALEKS, TOMB OF THE CYBERMEN, THE ABOMINABLE SNOWMEN, THE ICE WARRIORS and THE MIND ROBBER—although even in most of these cases, what material there is, is scarce. But it is fairly obvious that further colour must exist, either in fans' private collections, or most probably by various production crew who worked on these stories but are unaware of their value in relation to the programme's heritage.

INVITATION

Our story began last May when DWB was invited by the Australasian DOCTOR WHO Fan Club to three conventions to help celebrate the 21st Anniversary of the transmission of DOCTOR WHO Down-Under. A few months later one of the contributors to 'WHO Dares' forthcoming Cyber-Book telephoned DWB to inform us that 'WHO Dares' had received a shipment of photos—both black and white and full colour from THE TENTH PLANET, MOONBASE and TOMB OF THE CYBERMEN, among others—from ex-costume designer Sandra Reid who, we were informed, now lived in Sydney in Australia. Sandra also had, apparently, photos from both the Troughton/Dalek tales and FURY FROM THE DEEP. The 'WHO Dares' contributor promised to supply DWB with her address and this swayed our decision to take up the ADWFC on their offer, and, at the same time, hopefu-

lly retrieve a hoard of priceless photographic material with the intention of making the find public as soon as possible. However, things soon started to go wrong when Andrew Skilleter of 'WHO Dares' steadfastly refused to divulge Sandra Reid's whereabouts and for no apparent reason.

FRUITLESS

So once in Australia, the hindered task of tracing Sandra Reid was on. It proved fruitless. After lengthy talks with various ABC departments, I contacted Dallas Jones (Head of Australian Fandom) in desperation and he supplied me with the phone numbers of every TV station in Sydney, but that still drew a blank. Then, as I was giving up all hope of taking something of great value to DOCTOR WHO fans back in England, Dallas made a startling announcement. He revealed he had a few colour slides from, of all stories, the 1968 Cyber-story THE INVASION!

Dallas explained he had come across the stills following an approach in mid-1983 from an ABC director called Sue Willis with a view to helping with a series called Jam Sandwich. That particular programme was to look at a group of fans, and it transpired that Sue had left the BBC in the early '70s to work in Australia—and among the many series she had worked on as an A.F.M. was DOCTOR WHO (GALAXY FOUR, TOMB OF THE CYBERMEN and INVASION)—which is why she turned to the Heads of Australian DOCTOR WHO Fandom.

OPPORTUNITY

The show went ahead successfully and Sue kept in touch with Dallas Jones and attended one of the regular Sydney fan meetings. She also agreed to an interview during which she produced a selection of slides depicting various events from the location shoot of THE INVASION. As she had no photographic recollections of her two previous stories, she suggested that the talk be based around the photos which she then offered to Dallas to use with the interview when published. Unfortunately the only mass-circulation zine in Australia, Zerinza, was unable to do full justice to the quality of the stills and Dallas decided to hold onto them for when an ideal opportunity arose...

HOAXED!

With days ticking away and very little time left, I gave up the search, believing there was probably more to the notorious Sandra Reid than 'WHO Dares' had let on about, and instead Dallas Jones saved the day by agreeing to let DWB take the stills back to Britain with the interview for publishing.

The irony of the whole affair is that Sue Willis' photographs would have been ideal for the Cyber-Book—especially more so when a few days after arriving back in England DWB was informed by Jeremy Bentham that it had been maliciously hoaxed... and that apparently Sandra Reid didn't possess any colour material at all, although her black

and white collection was authentic enough. So it would appear that the 'WHO Dares' writer's boastings of purple and yellow TENTH PLANET Cybermen, and shabby tin-foil TOMB sets were pure concoctions to trick DWB into taking a fruitless trip Down-Under—although the last laugh is certainly on him!

Other reasons why the hunt for Sandra Reid proved impossible was because 'WHO Dares' didn't care to point out that perhaps Sandra Reid had married in Australia, and not only is she no longer called Reid—but she has changed her first name too! But that wouldn't have mattered if DWB had traced her, for apparently she was written to long in advance of January and advised NOT to communicate in any way with DWB!

All this, of course, casts a big shadow over certain areas in the DOCTOR WHO world. It is DWB's policy, concerning any notable discovery connected with the series, to make it public as soon as possible via our pages, otherwise why bother with a DOCTOR WHO Bulletin? Photo discoveries like this have a great deal of nostalgic value and all fans should have a right to see them, which is why they appear in this issue—NOT to be selfishly hoarded, rotting in a private collection or held on to for purely commercial reasons!

It is hoped the stills can further be used should Jeremy Bentham decide he has enough information at hand to produce a sequel to The Early Years. In the meantime, they will be shown on screen at forthcoming conventions.

(...Continued)

the designer, Dinah Walker, who is currently working on Saturday Superstore. JN-T informs us that a final script has yet to be commissioned, although it has been rumoured that the last two episodes are by Robert Holmes who may also fill in the other four episodes as well. This being so it would bring his Season 23 tally up to 10 episodes, the same number he scripted for Seasons 6 and 14.

Special Effects are currently constructing miniature Tardis props for use in the season.

Next month we hope to have a complete run down to all the stories next season. But now, a couple of rumours now doing the circuit: Michael Grade is keen to see Jeremy (Sherlock Holmes) Brett as the 7th Doctor, Season 23 is being made with the budget of the cancelled 3rd Tripods series and Season 24 will be reduced to 12 episodes!

HIATUS UPDATE

Despite its hush-up on television, the BBC gave a few lines to the cancellation issue in its coverage of DOCTOR WHO in the 1986 edition of the BBC Annual Report and Handbook. In the section headed 'The BBC and its Audiences' there were two mentions, one concerning the postponement and the other covering complaints of violence in the programme:

1) Announcements about the future arrangements for... DOCTOR WHO provoked a large number of letters and telephone calls... the decision to 'rest' DOCTOR WHO, albeit only for a short season, brought a sharp reaction, some viewers again believing that this was for tactical reasons rather than programme and financial reasons.

More than 1,000 letters came from the United States, Australia and Canada as well as from many ardent supporters of the series in the UK.

2) DOCTOR WHO attracted complaints from viewers who thought that some scenes were too violent for showing in a programme with a predominantly young audience.

There were also references to the programme in the 'Commercial Activities' section. Under 'Exhibitions and Events': The DOCTOR WHO exhibitions in Blackpool and Longbeach continued to draw large crowds. Under 'Programme Adaptions': Following the huge demand for DOCTOR WHO, an archive search was conducted around the world for vintage episodes, which were then technically improved and compiled into feature-length stories.

Listed under 'Viewing and Listening Audiences' in the category 'BBC1 Programmes for Children and the Family' (which in previous years was known as 'Programmes Mainly for Children'), is the following:

Jim'll Fix It	11,200,000
DOCTOR WHO	7,100,000
Grange Hill	8,400,000

(The figures are calculated as averages over the entire series).

Possibly due to the corporation's embarrassment over DOCTOR WHO there were no photos from the series, whereas last year Colin Baker appeared on the front cover (J. Alderson).

HIATUS "IRITATED" BAKER

In the April issue of America's leading sci-fi magazine, Starlog, Colin Baker talks candidly about the suspension and the 14 episode allocation for his 2nd season: "I can promise a very good season—the storylines are very exciting. What I think has

come out in Season 22 is that some of the long-term better writers of DOCTOR WHO, people like Robert Holmes, are telling a good yarn, while, at the same time, tackling some larger issues. With things like VENGEANCE ON VAROS, aside from the story on the surface, there's also the theme of 'Is violence on television good or bad?' It deals with a planet where people are subjected to real violence on TV as a means of keeping them suppressed. This is where DOCTOR WHO can expand in the future. Without becoming a preaching programme, you can tell a story and, at the same time, leave a thought at the end." On the subject of the cancellation, Baker says, "It was irritating. Just when I got the ball rolling in playing the part, as it were, to suddenly find it taken away was frustrating... The problem is that I could take a risk and do this or that job, but if Michael Grade resigned and a new Controller took over and said, 'OK, let's get DOCTOR WHO right back into production,' and I was doing something else while I was under contract, I could be in terrible trouble. So it has restricted my year's activities.

Of the reaction to the postponement, Baker recalls, "The fans went berserk! There were headlines in national newspapers that said: DOCTOR WHO is Aged! The press overreacted, which meant fans treated it as gone forever. The BBC then issued a statement saying, 'No, it's not gone forever—just for a year.' The press then said, 'We have saved DOCTOR WHO!' That somewhat overstated the case, too. Changing to the topic of fan rumour, Baker says, "All the rumours kept coming back to me about me being replaced, the producer being replaced, me refusing ever to appear on the show again because I'm out of joint for not being able to work for a year. All of these are gross exaggerations of the truth; in fact, they aren't true."

Finally, Colin commented on the 14 episode Season 23, disappointingly recalling: "We had 13-50 minute episodes in the last season, which is the equivalent of 26 ½-hour episodes. When the BBC said, 'Panic not, DOCTOR WHO is coming back and you'll get even more episodes than you have before,' that means 14 ½-hours—more episodes, but less overall content. So, the next season will only be 14 ½-hours or three stories, which will be shown in weekly ½-hours from September through December in Britain."

Despite all these misgivings over the way he and the series have been treated over the last year, Baker still proudly maintains: "It's the best role on television."

AND CUT IT...NOW!

DALLAS JONES reports on A.B.C.'s screening of Season 22

The 23rd Season of DOCTOR WHO commenced screening in Australia on December 9th 1985, a couple of months earlier than the ABC had planned as it was originally to have gone on the air from January 27th 1986 in the 6pm timeslot after the children's cartoon programme, Inspector Gadget, had finished its run. But poor ratings and criticism of how the new format for the ABC's news programme, grandly called 'The National', meant that the idea for an hour long news programme, five nights a week at 6.30pm, was scrapped after less than a year and the timeslot which had traditionally been reserved for DOCTOR WHO again became vacant.

This meant that the ABC had to find something to fill this half hour gap before the original half hour news re-commenced at 7.00pm. And thus the Doctor returned to our screens earlier than we had expected, but as there was only half an hour available, this meant we were not to see it as it was originally transmitted in the UK.

The version we saw was cut in half, literally, by the BBC. Cutting these episodes into the traditional 25-minute episodes meant that extra titles were required and so the BBC retitled the whole season, which is very obvious when comparing the UK titles with those seen out here. Additionally, the editing made for some very long reprises.

So, on December 9th, the show went to air on Monday to Thursday (Friday saw English soccer), with a fair amount of publicity generated by the club. Unfortunately, I quickly learnt that something was going to go horribly wrong with the screening. Due to the way that the story codes for the season ran, THE TWO DOCTORS was to be screened before MARK OF THE RANI. I contacted the ABC immediately but they had no idea of the mix-up as the BBC had just supplied them with the stories and the story codes and had not told them about the change in order. The ABC told me they could not change the order as the information about the stories had been distributed to the press. (As a sidenote, this has happened before with the ABC screening THE SONTARAN EXPERIMENT out of order, not just once but many times, again due to story codes).

The first episode of THE TWO DOCTORS was screened on Monday December 23rd, but because of Christmas, the next episode was not seen until Tuesday 31st December. Things then ran smoothly until the last two episodes of REVELATION OF THE DALEKS when the two scenes of the deaths of Jobel and Kara were slightly censored by the ABC. Previously, the rating of stories was done by the Aust-

ralian Censorship Board—they were the people who demanded the heavy cuts be made to CAVES OF ANDROZANI, which totally destroyed that story—but recently the ABC have acquired that right, and were more lenient in their treatment of the latest Dalek adventure.

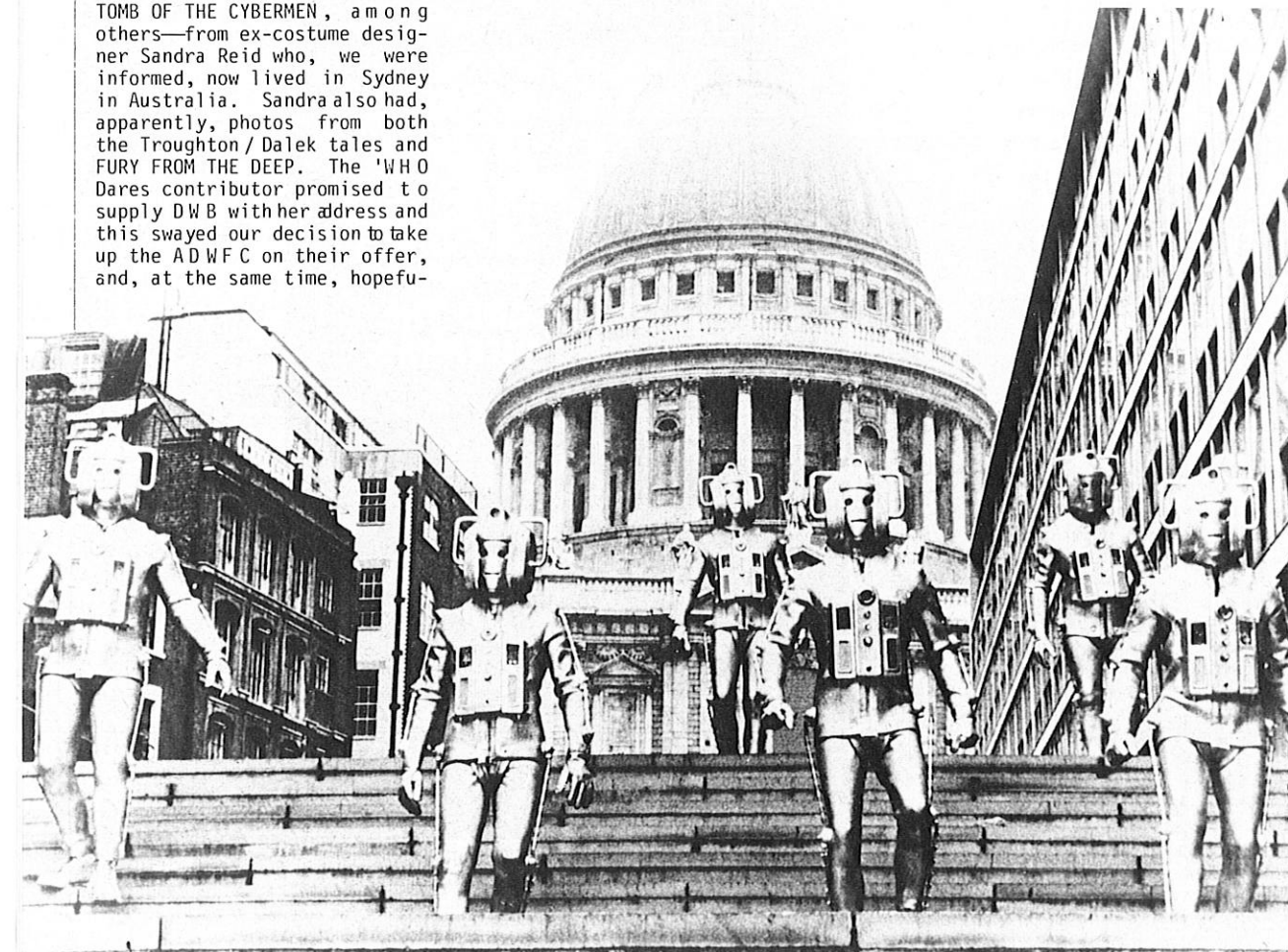
Here is a brief description of where the breaks were made halfway during each of the 13 episodes:

ATTACK OF THE CYBERMEN—Break 1 occurred just after the Doctor and Peri have entered the sewers and as they walk away from the camera we see the shadow of a Cyberman's arm. Break 2 was just after Peri asks the Cryons about the Doctor and they reply that rescuing him is out of the question.

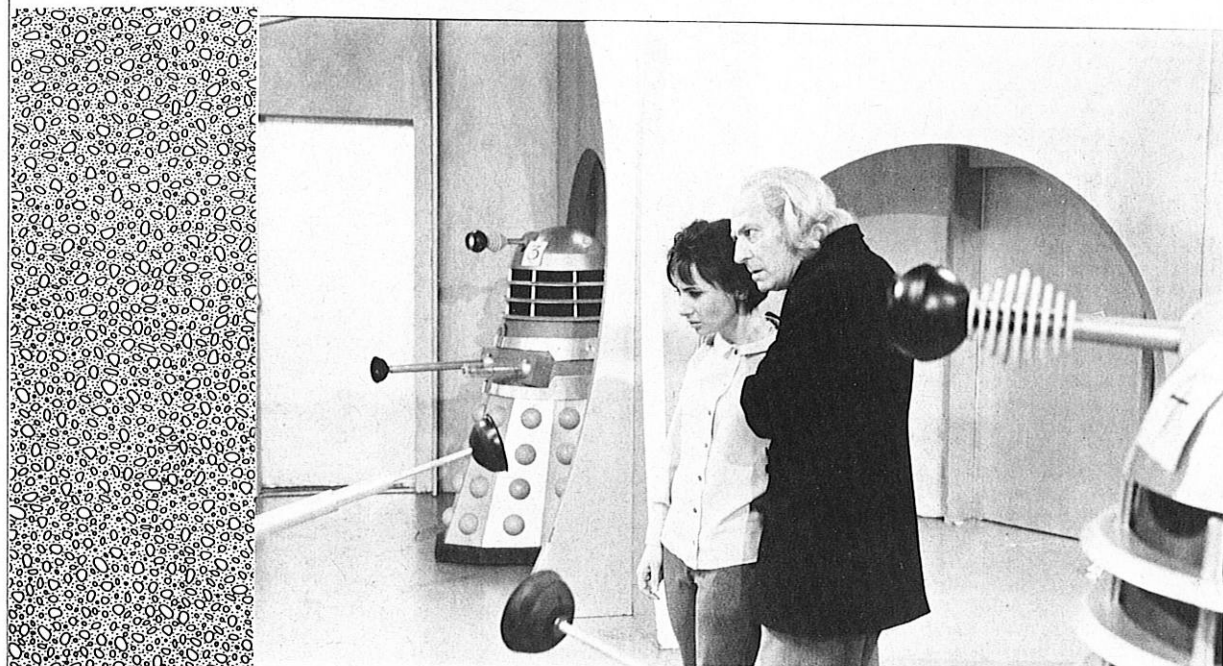
VENGEANCE ON VAROS—Break 3 is just after the Tardis has landed on Varos and the Doctor looks at the scanner and asks: 'Who is this coming to greet us?' The 4th Break is just after the Doctor rescues Peri from the experiment and tells her to walk. THE TWO DOCTORS—Break 5 occurs after the 6th Doctor lands on the space-station and he is wandering around in the dark when the computer voice says: 'It threatened the Time Lords.' Break 6 is when the Doctor asks Oscar to lead him to the Hacienda and Anita says: 'Of course, this way.' Break 7 is just after the Doctor has drunk from the fountain and Jamie asks if he is better, to which he replies: 'Yes, for the moment.'

MARK OF THE RANI—Break 8 follows the Master's first meeting with the Rani where he says he is indestructible and the Rani replies: 'Is that so?' The 9th Break is just after the Doctor asks Luke where Stevenson is, then he leaves causing Lord Ravensworth to ask where he is off to. TIMELASH—Break 10 follows the Tardis' arrival on Karfel, and just before they leave the Doctor tells Peri not to wander, to which she replies: 'Yes, sir.' Break 11 sees Peri being menaced by the Morlox for the 2nd time. REVELATION OF THE DALEKS—The 12th break occurs when Stengos' daughter hears something in the stone corridors, whispers: 'Daleks, and hides.' The final break (13) sees Peri contacting the Doctor using the D.J.'s broadcasting system and the Doctor instructs her to return to the Tardis as she is in great danger.

Season 23 was then followed by repeat showings of THE MIND ROBBER and THE KROTONS, the first time these stories, and indeed any black and white stories, have been televised here since the early seventies. With the 7th Season just coming to a close, including the Australian premiere of INFERNO, ABC have promised the rest of the entire Pertwee era will be shown over the next two years, with Season 23 hopefully somewhere in between!



Christopher Barry



A REHEARSAL SCENE FROM THE SECOND DOCTOR WHO STORY, 'THE DALEKS'. (PHOTO COPYRIGHT OF RAYMOND CUSICK)

HOW DID YOU GET INTO DIRECTING?

It's a very long story. I was in movies before I went into television, and I got a job in BBC Drama as a production assistant, as they were then called (production manager now). I was working with a so-called producer; I say so-called because he was in fact a director but they were called producers then (this terminology has changed over the years). He was from the theatre and didn't really relish film at all, and since I'd worked in film I started taking more and more responsibility for his film sequences, and from then on I started directing television programmes. The first thing that had my name on the screen, other than 'film sequences directed by...', was a thing called Star & Co., which was the BBC's first ever twice-weekly soap-opera. It's forgotten now in the mists of history, but it was long before Compact.

WHAT MADE YOU MOVE FROM FILM TO TELEVISION?

The state of the industry. Film was at that time shrinking, and television was expanding (we're talking about 1955). I was working at Ealing Studios, and in fact I got the job at the BBC and it was announced almost the following day that the BBC had acquired Ealing Studios. They'd been selling out and I was very grateful to the director I'd been working with (Basil Dearden at Ealing) whose first assistant I'd been on a film called The Ship that Died of Shame. He'd suggested I reply to the BBC for a job and I think he must have had preknowledge that Ealing Studios was going to close-down and diminish and there'd be less work.

SO EVENTUALLY THIS LED TO YOUR WORKING ON DOCTOR WHO?

Yes, after some years of this and that and various things, yes.

THE DALEKS—WE PUT NUMBERS ON THEM FOR REHEARSAL

THE FIRST STORY YOU DID, OF COURSE, WAS A TALE CALLED *THE DALEKS*, WHICH MADE SOMETHING OF AN IMPRESSION WITH THE PUBLIC. WHAT DID YOU THINK WHEN YOU WERE ASKED TO DIRECT IN THIS NEW SERIES ABOUT AN OLD MAN IN A POLICE BOX THAT WAS BIGGER ON THE INSIDE... I was fascinated by the idea. Obviously I was flattered at being asked by Verity Lambert to be one of the initial directors of it and delighted when I saw the scripts and the potential of it. I probably thought it was zany and it would never catch on, but one always feels that about a new project.

TWO DIRECTORS ON ONE STORY IS AN UNUSUAL IDEA?

The thing about that was that Richard Martin and I were both fairly new to television, he newer than I although he'd been practising in the theatre. I think it was partly just to spread the load, and partly to sort of help bring him in. As far as I remember, I did the first two episodes, then we started doing alternate ones and then he finished it off. That was the reason for that, it was logistics I think.

DID YOU FEEL THE END RESULT JELLED PROPERLY?

Yes, I don't remember being particularly outraged by anything I saw. We worked very closely together, particularly on the creation of the Dalek. We were drawing on the backs of envelopes the whole time with Raymond Cusick trying to find out how it should finally work. I don't think there was any disparity in style, not at all. Whether I'd think that now, years later, if I saw it...

I NOTICED THE DALEK VOICES CHANGED SLIGHTLY TOWARDS THE END?

Did they? They shouldn't've done. That's interesting, I don't know the reason for that—perhaps Jeremy (Bentham) will ferret that out if he ever gets to question people like the sound supervisors involved.

WAS IT TECHNICALLY A DIFFICULT STORY WITH ALL THOSE MONSTERS IN IT?

I suppose for the time it was. Looking back on it now, it was childishly simple compared with something like Tripods, which is technically far more difficult to do. We weren't into CSO — it was just overlay in those days (the same principle but in black and white). It was far cruder; some of those shots make me shudder when I look at them now, they were so crude. No, DOCTOR WHO got more difficult—the ones I've seen since then have definitely got infinitely more difficult. That one was fairly straightforward; the Daleks themselves were easier to play with than models are because with actors inside them you could talk to them and get them to do things. Co-ordination was sometimes difficult.

THEY HAD NUMBERS ON THEM, I BELIEVE?

Yes, we put numbers on them for rehearsal—that's to help the cameramen as much as anything.

DID YOU FIND IT DIFFICULT WORKING WITH A SHAPE RATHER THAN A PERSON?

Well, they weren't quite as versatile as humans, of course, but once they'd got into practise and we discovered who was inside each shell we could get them to move.

THE RESCUE—I THOUGHT IT DIDN'T WORKED TOO BADLY

ONTO YOUR NEXT STORY, *THE RESCUE*, WHEREIN YOU HAD TO INTRODUCE A NEW COMPANION. WERE PEOPLE AT ALL NERVOUS ABOUT THE IDEA OF A CHANGE IN THE REGULAR CAST?

I imagine somebody was, I don't think I was. Who were changing?

CAROLE ANN FORD TO MAUREEN O'BRIEN.

Maureen O'Brien, yes. I don't have total recall of these things as it's a long time ago, but I don't remember having qualms.

Maureen was quite different, obviously, and has become a very distinguished actress since. She was very young then but I don't

remember any problems.

DID THE CAST SETTLE IN EASILY WITH THE "NEW GIRL"? I didn't notice them NOT settling in.

THAT STORY, I THOUGHT, MARKED WILLIAM HARTNELL GETTING MORE PHYSICAL THAN HE HAD BEEN (I.E.; THE EFFECTIVE FIGHT SEQUENCE IN THE PEOPLE'S HALL OF JUDGMENT). WAS THIS A DELIBERATE MOVE ON YOUR PART? It was in the script. Yes, he had to come face to face with Koquillion and had to defeat him. Koquillion was such a menacing figure with all those spines and things, it had to be a bit physical for him to overcome him. He's an old man and there's this great monster...

WERE YOU HAPPY WITH THE STORY OVERALL?

I looked at it the other day and thought it didn't work too badly, actually. It's like Shaeffer's Sleuth; once you know the character is the other character it blows the thing wide open, and you can never look at it as an innocent again. But yes, it did work, I don't think people twigged.

AT THIS POINT YOU DID TWO STORIES IN A ROW, WHICH WAS UNUSUAL.

That was a question of availability and the fact that *THE RESCUE* was only a two-parter, and it was hardly worth going and just doing a two-parter, so one may as well go and do that and, I think, a four-parter?

THE ROMANS—I WAS APPALLED AT SOME OF THE THINGS I'D DONE

THAT'S RIGHT. *THE ROMANS* MARKED A COMPLETE CHANGE OF STYLE FOR DOCTOR WHO. WHAT DID YOU THINK OF THE COMEDY ASPECT OF IT? By Dennis Spooner. That, again, I've looked at. I cringed at a lot of it, some of the comedy worked. I've subsequently thought that in the past few years some of the comedy in DOCTOR WHO has failed dismally to work, but I see nothing in principle against comedy there as long as there's menace as well. The format of comedy/thriller, if you like, has got to be maintained. When it just becomes a romp, and there isn't any threat, then I think it fails. I think *THE ROMANS* was very naive; it was ambitious to do the shooting for it, though looking at it the other day I was appalled at some of the things I'd done. But I didn't think it was too bad; I remember there was a scene in the galleys and a shipwreck which really, considering the resources (bits of film from the library and that sort of thing), didn't look at all bad.

DID THE ACTORS ADOPT A DIFFERENT APPROACH FOR COMEDY, OR DID THEY PLAY THEIR ROLES AS PER NORMAL?

Yes, they played their characters, but at the same time, where there was room for comedy I'm quite sure (though I can't quote a precise moment) they wouldn't have hesitated to suggest it.

HOW ABOUT NERO?

Well, Nero was a comic character who came in anyway. He was the late Derek Francis, alas. Lovely man. I worked with him since: he played Wackford Squeers for me in *Nicolas Nickleby* about eight years ago, one of his last roles for me in television. But I think, although he was comic, he was still menacing. You saw that his word was law, and if they did get out of line they were for it.

THAT STORY MUST HAVE DRAWN HEAVILY ON THE BBC'S COSTUME RESOURCES. DID YOU EVER REGRET NOT BEING ABLE TO MAKE DOCTOR WHO IN COLOUR?

That story would have looked good in colour, but it hadn't arrived then. One didn't think, "Oh God, if only we could make it again..." Colour would have given it depth, certainly, and texture, because looking at it the other day one was aware that the black and whiteness of it didn't actually enhance it, but at the time one just got on with the job.

THE SAVAGES—PETER PURVES FELT HE'D HAD LONG ENOUGH

THE NEXT STORY YOU DID IS ONE THAT I KNOW VERY LITTLE ABOUT. DO YOU RECALL ANYTHING ABOUT THE MAKING OF *THE SAVAGES*?

Gosh, without having been warned I haven't boned up on that one at all! I remember very little about it, except that we shot some of the location in an old gravel pit near Chalfont St. Peter somewhere along the line of the present M25; that I cast in it a girl called Claire Jenkins who also worked for me in a programme called *Moonstrike* and who I've never heard of since (although I thought she was a very good actress), and that she wore in it

skins that had been worn by Raquel Welch in '1,000,000 B.C.'! On the other side, the baddies, an actor called Geoffrey Frederick (who is a very tall actor) had a big sort of American footballer's hat on. I've got some stills of this at home. For guns we used fire-extinguishers with a sort of nozzle on the front, and they sent out a burst of freezing carbon dioxide, a sort of cloud, and we had to be careful not to freeze the actors' balls off (if you see what I mean), squirting it at them, so we had to slightly aim off and make sure our camera-angles were right. But they gave a lovely effect; a sort of "W-h-o-o-s-h" without any electronic nonsense. It was far easier than having to do a blooming electronic processing.

PETER PURVES WAS THE COMPANION AND HE LEFT IN THAT STORY. WAS HE DETERMINED TO LEAVE, OR...

Yes, he felt that he'd had long enough and wanted to expand his career in other directions. I think at the time he told me he wanted to do something he's done a lot more of since; interviewing and presenting like his Blue Peter.

POWER OF THE DALEKS—I GOT DISENCHANTED WORKING WITH BILL HARTNELL

THE NEXT ONE YOU DIRECTED WAS *THE POWER OF THE DALEKS*.

I liked it. Personally, I think Bill Hartnell was a very good DOCTOR WHO, but I got disenchanted working with him so the chance of working with another Doctor was good.

Patrick Troughton was an actor I'd worked with and knew well anyway so I was delighted to work with him. Pat was a lovely choice, and we worked together with Innes Lloyd on getting the character together. I know Sydney Newman, whose idea was DOCTOR WHO, was very distraught at this space hobo, but I think the whimsical, slightly fay aspect—blowing the little whistle and everything—caught on tremendously well. It was so different. Patrick, being an extremely good actor, brought it across very well indeed.

I particularly remember, again, comedy in there. I remember a scene which was comic and yet serious in its implications, where we decided it would be an OK thing for him to put his feet on the running board of a Dalek and cling on the back of it, so it was travelling around with him on the back, which was both comic and, in its sense of danger, was acceptable.

IT WAS THE FIRST DALEK STORY NOT TO BE WRITTEN IN ANY PART BY TERRY NATION.

It was David Whitaker who'd been the story editor for some time.

I BELIEVE HIS SCRIPTS OFTEN REQUIRED PRUNING DUE TO OVERWRITING. WAS THAT THE CASE ON THIS STORY?

I don't know. Ones always grateful if a writer writes too much rather than too little. It's nice to be able to cut and keep the best.

DID YOU HAVE A FAVOURITE WRITER?

Not at that time. I don't think I'd met Robert Holmes but I liked working with his stuff very much. No, I don't think so.

I remember on *THE POWER OF THE DALEKS* we had to do a sort of a Dalek factory where they were all being made, and we did the production line down at Ealing. By then there were plastic Daleks being sold by BBC Enterprises and we managed to get loads of them in and adapted them because their detail wasn't quite good enough, but it saved special-effects a lot of money. We had them coming round on a production-line, these toys, by shooting it so that the scale was established by somebody in the foreground looking through a glass window into there.

AND NOW A PLUG FOR JEREMY'S BOOK, 'THE EARLY YEARS', WHICH FEATURES SOME STILLS PROVIDED BY YOU FROM THIS STORY.

Yes, there was a man called John Curer who set up in business photographing a television screen. You would pay him a fee for which he would take something like seventy 35mm contact prints, and included in the fee you could then have twelve blown up to 2½" by 3½" or blown up to more, but at 405 lines they became very grainy then. But he was an absolute Godsend in the days before we had videos. They were the only visual records you could get of a programme other than publicity stills, which usually looked what they were, rather posed. So everybody commissioned him to do their programmes, and they were jolly fun. Unfortunately, I gather the work got too much for him and he eventually packed it

up, and then I gather he died. Jeremy told me he went to see his widow and she'd just cleared out the attic and thrown them in the dustbin, all these priceless records! Some of them will be appearing in Jeremy's book. Phil Bevan took pictures of some of them.

"I KEPT AWAY FROM DOCTOR WHO DELIBERATELY FOR A WHILE"

THERE FOLLOWED RATHER A LONG BREAK FROM DOCTOR WHO. WHAT DID YOU DO IN THE MEANTIME?

Lots of other work in series and serials. Classic serials like Z-Cars, period things...a lot of work.

DID YOU THINK THERE WAS AT ALL A DANGER OF BEING TYPECAST, LIKE AN ACTOR, AS "DOCTOR WHO DIRECTOR"?

Yes, very definitely. I kept away from DOCTOR WHO deliberately for a while because I thought it was time producers saw that that wasn't all I could do. I think some of them thought that was the thing I was best at, or that was where I wanted to be, and I wanted to show that I was interested in doing other work.

THE DAEMONS—THE SCRIPT WAS PARTICULARLY FUN

SO YOU WERE KEPT VERY BUSY. WHAT MADE YOU COME BACK TO DOCTOR WHO FOR THE DAEMONS?

A vacancy, a script. As a staff director one more or less accepted the assignments one was given. One didn't have to do things if one didn't want to. It was possible to be paid and do nothing, but I didn't find that a very happy situation. I was fortunate to be constantly in work. THE DAEMONS came along and Barry Letts said he was going to do this one, would I be interested, and it sounded fun. The script was particularly fun. Archaeology is my hobby, and it had a slightly archaeological background.

WHAT DID YOU THINK OF THE JON PERTWEE DOCTOR?

I liked it. Again, it was a big contrast from Patrick's, but it was amusing. It was quite powerful—he's an imposing figure. It was getting back slightly to an older Doctor which, I think, looking down the years of DOCTOR WHO, is more successful than the younger ones. I think they have the authority and the wisdom which sometimes some of the younger ones have failed to impart.

WHERE WAS THE LOCATION FILMING FOR THIS STORY DONE?

It was done mostly in a village called Aldbourne in Wiltshire. It's just near the M40 which was being built when we did it. It was selected because it had a nice village green, a pub, a church all handy there, a minimum of modern interference, it wasn't on a main traffic route, and just on the hill out of the village were in fact the round barrows which we needed for that sequence where the wind comes in when they open up that barrow. Also handy was a disused airfield which was very useful for the car chase sequence with the car and helicopter and everything, so it all fell into place.

DO YOU PREFER WORKING ON LOCATION OR IN THE STUDIO AND ON FILM OR VIDEO?

That's two questions. I prefer working on location to studio on the whole, but that's a hell of a generalisation. It really depends on the subject matter, but on the whole I prefer location work because of the freedom it gives you.

As to whether I prefer working on film or video I would probably say I prefer film although I've done much more on video.

ROGER DELGADO—HE DIDN'T HAVE TO COD IT TO LOOK MENACING

WHAT DID YOU THINK OF THE MOVE TO THE 20TH CENTURY, PERMANENTLY, AND THE U.N.I.T. SET-UP?

It must have been done for budget reasons. Obviously it was much cheaper to do things in present day Britain. Actually I liked it because I think that to set things in ordinary mundane surroundings and then have something bizarre go on is much more frightening than setting the whole thing in a theoretical hyperspace, where anything could happen anyway. So I liked that aspect of it. The U.N.I.T. set-up I liked, I thought it was quite fun actually, and the people in it were great; the Brigadier and the Master...

THE REAL MASTER IN THOSE DAYS, HE WAS GREAT I THOUGHT.

Yes he was, poor chap. He had a wonderful face, and he didn't have to cod it to look menacing, he just was, whereas I felt the more recent manifestation of the Master was, well, wasted in the scripts completely. One story I saw I thought was an appalling waste—he needn't have been in the thing at all!

AND THE SUPPORT CAST WERE VERY GOOD IN THAT ONE.

Yes, dear old John Levene, Damaris Hayman, yes. That was a bit of my casting, and the publican, the chief of the Morris Dancers...

WERE YOU AWARE THAT IT WAS WRITTEN BY BARRY LETTS AND ROBERT SLOMAN? Not at the time. I knew Barry obviously had a sort of hot-line to the author more than normal. Yes, he did intimate to me that he had more than a passing knowledge of every word on the page...

CONCLUDED NEXT ISSUE...

History of 'WHO in Australia

14-4-64: Episodes 1 and 2 of THE TRIBE OF GUM received by the Australian Film Censorship Board and rated 'A' (unsuitable for children) so had to be shown after 7.30 p.m.

MAY '64: DOCTOR WHO was first to have appeared on Australian TV but wasn't shown due to its 'A' rating.

12-1-65: PREMIERE OF DOCTOR WHO IN AUSTRALIA. Screened at 7.30 p.m. in Perth.

15-1-65: First shown in Sydney at 7.30 p.m.

22-1-65: First shown in Brisbane.

20-2-65: First shown in Melbourne.

13-9-66: MISSION TO THE UNKNOWN and DALEKS' MASTERPLAN received by the Australian Film Censorship Board. The following note appeared on their record explaining why these stories were never shown:

"These episodes were all considered unsuitable for TV rated 'G' (General Audience). Not because of specific scenes, but because of their storyline. The importer, ABC, therefore elected not to attempt reconstruction. The episodes were not registered."

The stories therefore were never screened in Australia.

3-10-66: DOCTOR WHO, starting with THE SPACE MUSEUM, was shown four nights a week at 6.30 p.m.

21-7-67: First Patrick Troughton episode premiered in Australia in Sydney.

12-5-69: DOCTOR WHO for the first time screened five nights a week, also marking the first-ever DOCTOR WHO repeat, which was THE EVIL OF THE DALEKS shown at 3 p.m. during school holidays.

22-1-70: For first time in Australia 2 episodes shown back-to-back—episodes 3 and 4 of FURY FROM THE DEEP, another repeat during school holiday time.

11-7-71: First Jon Pertwee episode premiered in Australia in Melbourne.

8-4-71: INFERNO rated 'A' and not shown.

24-8-71: MIND OF EVIL rated 'A' and not shown.

14-12-71: THE DAEMONS rated 'A' and not shown.

12-5-72: Three episodes shown on one day; episodes 9 and 10 of THE WAR GAMES at 3.00 p.m. as a repeat and episode 1 of TERROR OF THE AUTONS at 6.00 p.m.

13-11-73: THE GREEN DEATH rated 'A' and not shown till 1978.

7-3-75: DOCTOR WHO first televised in Australia in colour—episode 1 of THE TIME WARRIOR (colour transmission begun in Australia on 1st March 1975).

23-4-76: First Tom Baker episode premiered in Australia in Sydney.

21-5-76: THE SONTARAN EXPERIMENT shown out of order, before THE ARK IN SPACE (and done every time repeated).



24-8-76: Beginning of Australian Fandom; a demonstration outside ABC originally about lack of repeats, but subsequently planned as a protest against the ABC's secret decision in 1976 not to show DOCTOR WHO anymore.

21-9-76: First issue of Zerinza, Australia's first DOCTOR WHO fanzine, edited by Antony Howe.

3-7-77: Date of last new DOCTOR WHO episode (REVENGE OF THE CYBERMEN part 4) had the ABC not reviewed its decision to rest the show in Australia.

?-77: Controller of ABC resigned—new Controller decides to review purchase of show.

7-2-78: DOCTOR WHO screened continuously 4 nights a week for 8 months to catch up on unshown Baker seasons (14 and 15) and assorted Pertwee stories.

8-2-78: BRAIN OF MORBIUS rated 'A' and not shown.

19-4-78: THE DEADLY ASSASSIN rated 'A' and never shown in Australia.

15-5-78: For first time DOCTOR WHO screened 5 nights a week for 5 months starting with episode 2 of DAY OF THE DALEKS (repeat).

2-2-79: Tom Baker arrives in Sydney for promotional visit for the ABC.

24-11-79: First Fan event in Australia held in Sydney and Melbourne on same day to celebrate show's 16th Anniversary.

24-1-80: BRAIN OF MORBIUS compilation version screened at 9.30 p.m. all over Australia (same version as BBC video).

27-2-80: Tom Baker arrives in Australia for 2nd promotional visit, this time for Grace Brothers department stores in Sydney.

15-6-80: While on working holiday in Australia, Jon Pertwee attends a Sydney Fan Party.

NOV '80: The first issue of Data Extract, Australia's first and only news-sheet, is published and edited by Dallas Jones.

1981: ABC refuse to screen any DOCTOR WHO throughout the entire year because of public complaints of excessive repeats—ABC viewers were complaining off too much DOCTOR WHO on their screens.

19-9-81: Katy Manning, while on holiday, attends her first Sydney Fan Party.

3-1-82: First Local Group in Australia meet in Sydney, called The Sydney Outer-West Local Group.

MAR/APR '82: 18th Season premiered jointly with Season 19—LOGOPOLIS 1982: part 4 was followed the next evening by CASTROVALVA part 1.

26-4-82: First Peter Davison episode premiered in Australia (by this time DOCTOR WHO seen at same time of day throughout Australia).

7-4-83: Peter Davison visits Australia on promotional tour for Myers department stores.

10-4-83: Peter Davison attends Sydney Fan Party.

23-4-83: Peter Davison attends meeting of Perth DOCTOR WHO fans.

29-5-83: Janet Fielding, on holiday visiting relatives, attends Sydney Fan Party.

1-9-83: Australian Fans first appeared on ABC TV in segments for a programme called Jam Sandwich. This particular edition concentrated on Fans and was directed by ex-DOCTOR WHO A.F.M., Sue Willis.

SEP '83: Katy Manning, now living in Australia, attends meeting of Perth Fans.

8-10-83: First Australian DOCTOR WHO Convention called Con'pans held in Adelaide.

11-12-83: Katy Manning attends her 2nd Sydney Fan Party. Dr. John Tulloch is also present to talk about his new book, The Unfolding Text.

13-12-83: THE FIVE DOCTORS premiered in Australia. Sydney television is blacked out due to electrical storms.

26-1-84: THE FIVE DOCTORS repeated for Sydney area only.

25-4-84: John Nathan-Turner, on holiday/episode hunt/publicity venture attends Local Group meeting in Sydney.

19-6-84: THE CAVES OF ANDROZANI first screened—episodes 2, 3 and four heavily and severely censored.

22-6-84: First Colin Baker episode premiered on Australia.

JUN '84: Antony Howe resigns as founder and leader of Australia's DOCTOR WHO Fan Club. In Zerinza he criticises the production team and the character of the new Doctor and predicts the end of the show.

OCT '84: Gordon Stoppard (Grun in THE CURSE OF PELADON) attends Perth Local Group meeting.

NOV '84: INVASION OF THE DINOSAURS finally screened in Australia—but shown without episode 1. ABC furious with the BBC.

25-11-84: Robert Jewell (Dalek operator) attends 'WH0-Do'84 in Sydney.

24-12-84: K9 & Co. premiered in Australia.

APR '85: The Australian DOCTOR WHO Fan Club releases its official reaction to news of the cancellation by stating a new Production team is needed if programme is to continue successfully.

22-6-85: Katy Manning attends a Convention in Canberra.

SEP '85: Katy Manning attends a minor-Convention in Brisbane.

5-10-85: Janet Fielding attends a convention in Brisbane.

8-12-86: Katy Manning attends national 1 day Convention in Tasmania.

9-12-86: 22nd Season commences. Till this date no DOCTOR WHO seen on Australian TV in 1985.

XMAS '85: THE TWO DOCTORS screened out of order, before MARK OF THE RANI.

1-1-86: Dudley Simpson, holidaying in Australia, is interviewed on video for Australian DOCTOR WHO Fan Club.

12-1-86: British fanzine DWB attends 21st Anniversary DOCTOR WHO Party in Sydney, and Dudley Simpson interview is shown.

29-1-86: THE MIND ROBBER then THE KROTONS are screened—the first Patrick Troughton stories shown since May 1972.

13-2-86: Episode 1 of SPEARHEAD FROM SPACE, the first of a planned screening of all Pertwee/Baker stories over 1986/'87.

10-3-86: Katy Manning attends a convention in Melbourne.

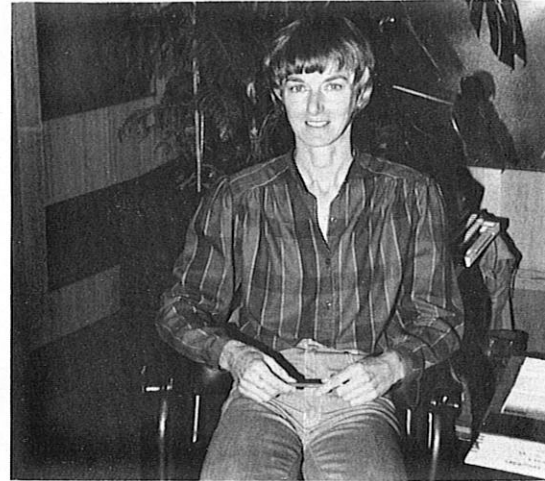
18-3-86: INFERNO premiered in Australia.

APR '86: MIND OF EVIL premiered in Australia.

MAY '86: THE DAEMONS premiered in Australia.

DALLAS JONES INTERVIEWS THE CO-ASSISTANT FLOOR MANAGER ON 'GALAXY FOUR', 'TOMB OF THE CYBERMEN' AND A.F.M. ON 'THE INVASION' . . .

Sue Willis



IT WAS DURING THE FOLLOWING INTERVIEW THAT SUE WILLIS MENTIONED SHE HAD TAKEN VARIOUS PHOTOS ON THE LOCATION SHOOT OF THE 'INVASION' STORY AND REQUESTED THEY BE USED ALONGSIDE THE INTERVIEW WHEN PUBLISHED. WE WOULD LIKE TO THANK DALLAS JONES FOR ALLOWING US TO PREMIERE THIS INTERVIEW AND TO SUE WILLIS FOR THE STILLS WHICH ARE ALL REPRODUCED FROM HIGH QUALITY COLOUR SLIDES. SUE IS PICTURED HERE BEING INTERVIEWED, AND THE STILLS IN THE ORDER OF APPEARANCE ARE AS FOLLOWS:

- A) PATRICK TROUGHTON, FRAZER HINES AND WENDY PADBURY FROM THE MISSING FIRST EPISODE BEING FILMED LEAVING THE 'INVISIBLE TARDIS'
- B) A SCENE FROM THE MISSING FOURTH EPISODE SHOWING JAMIE CLAMBERING OVER THE WALL OF TOBIAS VAUGHN'S FACTORY (NOTICE THE ANGLE THIS SHOT WAS TAKEN BY THE CAMERAMAN'S POSITIONING ON THE LADDER)
- C) FILMING OF THE FAREWELL SEQUENCE IN EPISODE EIGHT WITH THE REGULAR CAST ASSEMBLED TOGETHER WITH THE NEWLY MATERIALISED TARDIS
- D) SUE WILLIS RELAXES DURING A BREAK WITH JAMES THORNHILL (SERGEANT WALTERS)
- E & F) FROM THE SEVENTH EPISODE, ESCAPING FROM LONDON IN HELICOPTERS
- G & H) FILMING OF THE INVASION OF LONDON VIA THE SEWERS IN EPISODES SIX AND SEVEN

THE NINTH STILL, FEATURING SUE WILLIS AND A CYBERMAN PREPARING FOR THE INVASION OF LONDON SHOOT APPEAR'S ON THE FRONT COVER, AND WE HOPE TO FEATURE PERHAPS THE MOST GRAPHIC STILL OF ALL—DEPICTING THE CYBERMEN MARCHING DOWN THE STEPS OF ST. PAUL'S CATHEDRAL (SIMILAR TO THAT SHOWN ON PAGE SIX)—IN FULL COLOUR IN THE SUMMER SPECIAL.



WHAT DO YOU REMEMBER OF THE FILMING OF 'INVASION' ?

The story had a lot of outside filming. We went down to the country and did a sequence with the Tardis appearing in a field. There's a funny story there because I was the only Assistant Floor Manager on the story. We were filming away in the field and it came to lunch time, which we had arranged to have in a farmhouse across the field. It looked like rain so they said, "Well, we'd better put the filming gear in the Tardis" (it was the only thing with cover that we could find!), "...but we'd better leave somebody to guard it". So I said, "Well, I'll stay here and have my lunch later". So I sat down there with a book and it did start to rain and everybody was off down to the farmhouse. So I thought, "Oh

(A) COPYRIGHT SUE WILLIS



well, I'll get wet if I sit out here. I'll go and sit in the Tardis". So I sat inside the Tardis and was reading my book and I heard a noise outside. I thought it must be one of the crew back early, and then the door slowly opened and this little man put his head around the door and I've never seen so much amazement on anyone's face in all my life! It must have looked a bit funny—he obviously must have been a local cycling down the road and thought, "What the Dickens is that telephone box doing in that field? I've never seen that there before. Ah, I wonder what that be?" A funny experience!

I think we were on location for two weeks filming. I know we were still working on the story when the first episode went to air in early November.

WHERE WERE THE FACTORY SCENES IN YOUR PHOTOS SHOT ?

(B) COPYRIGHT SUE WILLIS



They were filmed not far from Television Centre in an old disused factory which has now been pulled down and the BBC Rehearsal Block built there. I think the BBC had bought it at that stage. There was broken glass and doors swinging in the wind—it was really a dangerous place—the ideal location that we wanted.

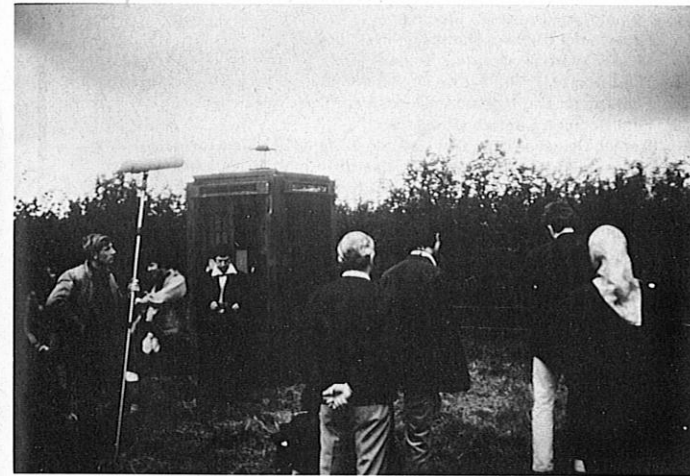
WHAT WAS PATRICK TROUGHTON LIKE TO WORK WITH ?

He was lovely, great. The kids liked him. When we used to rehearse at the church hall nearby, we always had the local kids because they got to know that DOCTOR WHO was rehearsing there and they'd come round the door saying, "Where's DOCTOR WHO, where's DOCTOR WHO?", and Patrick would come out and pat them on the head and sign the odd autograph. He was a nice person, a lovely man, everyone liked him. He was thoughtful and did not throw tantrums.

DID PATRICK READ THE LINES AS THEY WERE WRITTEN ?

No, he didn't. Part of my job was to prompt and it was just terrible trying to prompt Patrick. He used to say, "Oh, I don't want to say that!" The actors working with him all the time got to know him and they didn't worry, but when we had new people in they were a bit worried as to what Patrick was going to give them as a cue. But it all worked out.

AS YOUR PHOTOS SHOW, 'INVASION' HAD A LOT OF OUTDOOR FILMING. DO YOU PREFER IT TO STUDIO ?



(C) COPYRIGHT SUE WILLIS

I like both. When you're filming it's much slower as it is shot by shot. In the studio it was more like working in theatre because everything had to run as if you were doing a performance.

WAS THERE ANY PARTICULAR REASON WHY THE TARDIS WAS INVISIBLE IN THIS STORY ?

No, it was just a script idea. There was nothing wrong with it. There was only one Tardis prop, used for both outside and studio filming, and they used to paint it up occasionally because it used to get knocked around a bit. There were the models for the special shots but I never saw them.

A LOT OF U.N.I.T. SOLDIERS FEATURED IN THIS STORY. WERE THEY ALL PLAYED BY ACTORS ?

The main people were actors, but the rest were from the army. The BBC had approached them and they were very happy to cooperate. Their help was offered for free and they enjoyed doing it as it was something different and they were great. Part of my job meant that I helped to direct the background people, which is what the army were. All I had to do was tell the Sergeant Major what I wanted and he just gave the order and it would happen.



(D) COPYRIGHT SUE WILLIS

DID ALL THE MILITARY PROPS, BAZOOKAS, HELICOPTERS ETC. COME FROM THE ARMY ?

The helicopter was a hired one, but I don't know where the bazooka was from. The BBC has a quite extensive armoury and it probably came from there. The real army people would have had their own

guns. They did let us film on one of their air-bases so we could do our exterior shots with the transport plane.

DID YOU MEET NICHOLAS COURTNEY AND JOHN LEVENE ?

Yes, John was a walk-on to start with and was given the odd word to say. He worked in mens outfitters and was still working there during INVASION and had to have time off to play Benton.

THE DIRECTOR OF THE STORY WAS DOUGLAS CAMFIELD. WHAT DO YOU REMEMBER OF HIM ?

He was good to work with. He had an ambition to do horror films but I don't know if he ever got the chance. He liked working on action films and loved doing this story. He really was in his element.

DERRICK SHERWIN WAS THE WRITER. DID YOU MEET HIM AS WELL ?

Yes, he was fine to work with. He came to the first rehearsal where we had a readthrough and he was changing things. He made his presence known quite strongly with the script. He was always rewriting it!

WHAT DO YOU REMEMBER OF PETER BRYANT, THE PRODUCER ?

He kept a very low profile and I didn't really realise he was there. Derrick Sherwin was the one most involved as he wrote it and we used to refer to him.

THIS WAS PATRICK TROUGHTON'S LAST SEASON. DID YOU NOTICE ANY TELLTALE SIGNS TO INDICATE THIS ?

Yes, he was getting a bit tired of it and he did say he wanted out. I think in fact when he took the job on he wanted to do it for three years. I think he didn't want to be typecast as the Doctor. He's an actor and had made it before DOCTOR WHO. He didn't need DOCTOR WHO to make him well-known. He wanted to do other things.

WHAT WERE FRAZER HINES AND WENDY PADBURY LIKE TO WORK WITH ?

Wendy Padbury was a super kid. Very tiny, looked about 15 but she must have been about 20. I know she drove a car because she bought mine.

I remember for Frazer that they had to put lead in the hem of his kilt to stop it flying up during the helicopter scenes. This idea was used for wardrobe people for crinolines. He also went on holidays for the last episode and therefore you did not see him in it much. When his contract came up, he had already arranged these holidays. It was a policy to give people holidays during stories.

HOW WERE THE HELICOPTER SCENES IN YOUR PHOTOGRAPHS DONE ?



(E) COPYRIGHT SUE WILLIS



(F) COPYRIGHT SUE WILLIS

it was difficult to do because they create such a wind and everything is blown inside out! Sally Faulkner was a bit scared on the rope-ladder and Frazer was having trouble with his kilt until they fixed that as I said before.

AND WHAT ABOUT THE CYBERMEN?

The poor men in the suits were very uncomfortable. The worst part was their helmets as they did not let in much air for circulation as they had only a tiny slit for the mouth. When we had a tea-break, it was so time-consuming to take their heads off that we did not bother, so we used to give them a straw and they would drink through the slit in their mouth. They got very close to fainting, especially in the studio, because of the lights. We would wait until the very last second to put their heads on and whip them off as quickly as we could, but they did take a while to put on as they had to be tucked in. The men were very tall, all over 6 feet.



(G) COPYRIGHT SUE WILLIS

WAS IT DIFFICULT TO FIND PEOPLE THAT TALL?

No, they were all extras and all pleased to do the work, even if it meant that they had to wear a suit that could cause them to collapse on the set, although it was not so bad for location-filming as it was usually cool or cold.

AS IS EVIDENT BY YOUR SLIDES, A LOT OF LOCATION FILMING WITH THE CYBERMEN WAS DONE IN THE STREETS OF LONDON. WHAT WAS IT LIKE?



(H) COPYRIGHT SUE WILLIS

It was done on a Sunday and we were there for most of the day. We had to get permission from the London City Council to film in the streets and even go down the manholes, although what happened underneath was all done in the studio. There was quite a crowd, especially as it was DOCTOR WHO with all these strange creatures.

YOU WERE ASSISTANT FLOOR MANAGER ON YOUR THREE DOCTOR WHOS. WHAT DID THE JOB ENTAIL?

I was responsible for marking-up the rehearsal-room floor, which means you have to get the set-design from the designer. It was marked with tape for where all the furniture would be and we used a couple of old desks for the Tardis console so that the actors would get used to acting in a certain area. I would have to prompt in the studio and rehearsal room. I was responsible for the props and would have to order them, and would drive people around on location and drive actors to the location. In this story I helped in finding the farm location, but this was not really my job.

SUE WILLIS, THANKYOU

NEW PHOTO OFFER

1. The Three Doctors (Radio Times cover 72/3)
2. Fifth Doctor (Cover of Visitation Target book) (Visitation)
3. TARDIS console (Two Doctors)
4. Second Doctor (Five Doctors)
5. Fifth Doctor peering out of TARDIS (Visitation)
6. Fourth Doctor (Close-up) (Stones of Blood)
7. The Melkur (Full length) (Keeper of Taken)
8. Fourth Doctor (Mid-length portrait) (Stones of Blood)
9. Sarah-Jane Smith (Mid-length portrait) (Five Doctors)
10. Peri (Portrait) (Two Doctors)
11. Cyberman (Close-up) (Earthshock)
12. Cyberman on chessboard (Five Doctors)
13. Davros with two Daleks (Resurrection of the Daleks)
14. K9 on grass (Stones of Blood)
15. First Doctor (Richard Hurndall) (Five Doctors)
16. Silurian (Portrait) (Warriors of the Deep)
17. Third Doctor (Portrait) (Five Doctors)
18. First Doctor and Richard the Lionheart (The Crusades)
19. First Doctor & Cameca (The Aztecs)
20. Doctor, Celestial Toymaker and Joe & Clara (Celestial Toymaker)
21. Steven & Dodo, confronting the Celestial Toymaker (Celestial Toymaker)
22. Steven and Joe & Clara, the clowns (Celestial Toymaker)
23. King & Queen of Hearts (Celestial Toymaker)
24. Second Doctor studying 500-year diary on TARDIS console (Power of the Daleks)
25. Cyberman (Full-length publicity shot) (Moonbase)
26. Emperor Dalek & three Daleks (Evil of the Daleks)
27. Emperor Dalek (close-up) (Evil of the Daleks)
28. Cyberman bursting out of tomb (close-up) (Tomb of the Cybermen)
29. Three Cybermen emerging from tombs (Tomb of the Cybermen)
30. Cybermat (close-up) (Tomb of the Cybermen)
31. Second Doctor by oscilloscope (Radio Times) (Ice Warriors)
32. Ice Warrior standing by entrance to Base (Ice Warriors)
33. The Three Clockwork Soldiers (The Mind Robber)
34. Axon Monster (Claws of Axos)
35. Primitive holding spear (Colony in Space)
36. Third Doctor surrounded by Daleks and Ogrons (Day of the Daleks)
37. Second & Third Doctors emerging from mist (Three Doctors)
38. The Whomobile (Planet of the Spiders)
39. Fourth Doctor (publicity shot) (Masque of Mandragora)
40. Shuttlecraft coming in to land at Titan Base (Invisible Enemy)
41. Fifth Doctor sitting in front of TARDIS (publicity shot) (Castrovalva)
42. Fifth Doctor standing at Mawdryn's console (Mawdryn Undead)
43. Second Doctor standing with his fingers in his ears (The Five Doctors)
44. Kameleon sitting playing lute (King's Demons)
45. Cyberman frozen in tomb (Attack of the Cybermen)
46. Cryon bending over Peri (Attack of the Cybermen)
47. Peri being attacked by Cybermen inside TARDIS (Attack of the Cybermen)
48. Peri (Hall 'Eagle') strapped to table (Vengeance on Varos)
49. TARDIS in snow-covered field by lake (Revelation of the Daleks)
50. Davros in tank & white/gold Dalek in laboratory (Revelation of the Daleks)

WHOMOBILIA

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Anything on Celestial Foxhole—especially contact info. Trevor Lambert, 6 Sandcliffe Rd, Wheatly Hills, Doncaster, S. Yorkshire

Dalek World Pinnacle bk; 'Seeds', B7M:5,6,22. Any B7, ST, Prisoner, Anderson, Avengers merchandise. Matthew Weyland, 9 Peyton Close, Eastbourne, E. Sussex, BN23 6AF

Space & Time issues of SPEARHEAD and SILURIANS. Edward Lord, 5 Woodmancote, Asbley Village, Chorley, Lancs PR7 1XX

CM S Seasons 1,2 & 3. Only complete seasons please. Philip Gale, 193 Hunts Cross Ave, Woolton, Liverpool L25 9NB

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BETA SEEDS OF DEATH video (£20) or swap for REVENGE video. Write to: Michael Boyle, 26 Crammond Way, Broomlands, Irvine, Ayrshire KA11 1HE

ANNOUNCEMENTS

Alan R Barnes, editor, Steel Sky, says that due to an unfortunate duplication of titles, his 'zine is in no way connected with the Steel Sky produced late '70s/early '80s by the Sheffield Local Group

Information, theories & rumours concerning lost DW episodes. All leads followed with update of any progress. Queries invited on any archival aspect. SAE to: Christopher Perry, 32 Lightwoods Road, Pedmore, Stourbridge, West Mids

LONELY HEARTS

Could the Person who bought the DW Cookbook in the auction at the Genesis Con (as well as the complete Hitchhikers radio scripts from a stall) please contact: E Lord, 5 Woodmancote, Asbley Village, Chorley, Lancs PR7 1XX

SUBSCRIPTIONS

NEXT ISSUE, APRIL #33

*CHRISTOPHER BARRY INTERVIEW PART 2

Chris Barry brings his reminiscences up to date with THE CREATURE FROM THE PIT, as well as casting his critical eye over JN-T and the cancellation issue...

*PHILIP HINCHCLIFFE—THE FINAL INTERVIEW

The most popular producer ever talks for the last time to a fanzine about DOCTOR WHO, and learn for the first time his feelings on the cancellation...

*READERS POLL RESULTS

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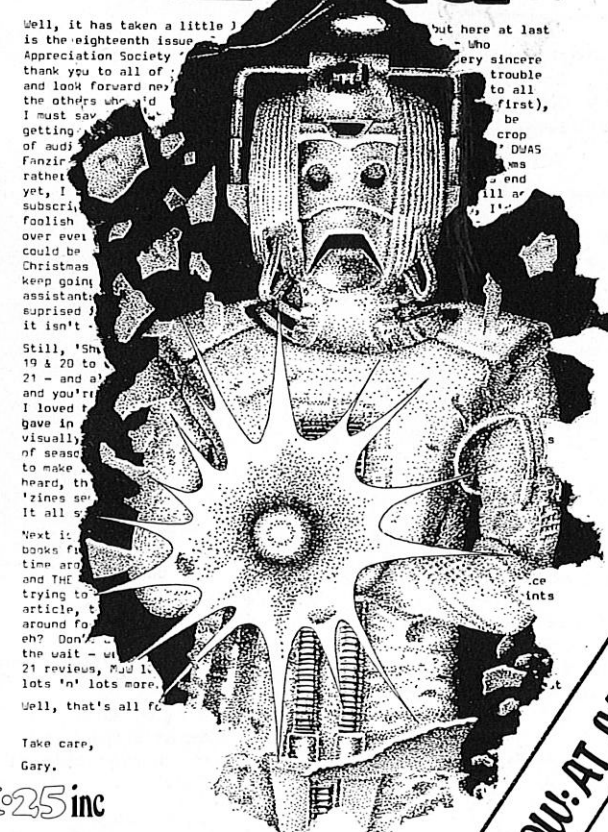
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NEWS IN BRIEF

THE MARVEL SUMMER SPECIAL this year concentrates on historical and pseudo-historical stories like THE ROMANS and THE TIME WARRIOR. Richard Marson archives MARCO POLO and Patrick Mulkern interviews Adrienne (Katarina) Hill and HIGHLANDERS/FURY FROM THE DEEP director Hugh David, the latter of whom has submitted his collection of a mass of off-screen stills to be used by Marvel from THE HIGHLANDERS, a story that has long since been wiped. Unfortunately, Hugh has no mementos of his second DOCTOR WHO story.

MICHAEL BRIANT, who was recently interviewed by DWB, literally swamped the BBC 1 credits on the evening of 11th March. His first credit was as director of the vet series *One by One*, which ran from 8-8 50 p.m., and then later in the evening his exclusively directed new series *Hideaway*, which was shown between 9 35-10 25 p.m.. One of the most acclaimed of all DOCTOR WHO directors, he confessed at the Genesis Convention, attended by JN-T, a longing to be asked to return to the series.

PETER DAVISON is currently touring in a stage production of *The Owl and the Pussycat* with Stephanie Lawrence.

EAST-ENDERS, the classic BBC1 series produced by ex-director Julia Smith, had an all 'WHO line-up on 4th March. *TIMELASH* author Glen McCoy had the unenviable job of writing the follow-up episode to Angie's overdose, directed by Matthew Robinson. Peter Moffat directed both the following week's instalments (and word has it he managed to keep up with the pace). Meanwhile on the other side, Season 23 director Ron Jones has been in training for the new Sil story directing a new batch of Crossroads episodes.

AT A RECENT INTERNAL MEETING of the BBC's Drama Department, Tripods producer Richard Bates raised the issue of publicity printing of BBC copyright photos where written clearances have not been obtained. He stated the grievance faced by all BBC producers in that photos promoting a series may only be issued for publicity whilst on the air. BBC Management replied that while they sympathised with the producers keen to pre and post-promote their shows, the agreements with Equity (see DWB 17/18) were unfortunately binding and no changes will occur as yet.

GRAEME HARPER, a now much sought after BBC director, has been appointed to direct the BBC's new sci-fi series, *Space Cops* (which may undergo a change of title to *Star Cops*). Unfortunately Harper is thus unavailable for the Season 23 filming blocks.

ROBOTS OF DEATH is the next BBC Video release, scheduled for April, following the censorship problems that plagued the issuing of THE TALONS OF WENG CHIANG. The following release tentatively slated for July is the first Jon Pertwee BBC Video, DAY OF THE DALEKS.

FINE ART CASTINGS complete '86 releases are: (80mm) Peri, The Master, Ice Warrior, Sea Devil, Sontaran, Tom Baker Season 18, Romana #2, Jamie, Colin Baker, Silurian, Bok & Azal, Tractator, Toymaker, Quark, Sutekh & Mummie, Alpha Centauri, Sil & Guards, Terileptil, Silurian (Pertwee), Brigadier & Troops, Quarks & Dominators*, Ogrons*, Mechanoids*, Silurians*, Borad*, Tractators*, Karfelon Androids*, Sutekh & Mummies*, Ice Warriors*, Wirrn* (*40mm). The latest release is Colin Baker.

ADVANCE COPIES of Jeremy Bentham's DOCTOR WHO-The Early Years took Target editor Nigel Robinson by surprise when they arrived on his desk on March 11th—over two months before date of publication! Nigel says the printing went by without any hitches and has every bit lived up to expectation. DWB hopes to review one of the seven advance copies in the May issue.

STUART EVANS has provided us with more news on his model kit releases for 1986: Master moulds for the next three kits have now been completed. They are the Ice Warriors, (TOMB) Cybermen and Milton Keynes Film Daleks. The Ice Warrior is a fifth of the original size and stands 16 inches tall. It can be assembled in various poses and even be made in jointed puppet fashion, with hopefully two heads—one for Varga (regular Warriors) and one for Turoc (the dumpy headed prop shown in the RT 20th Anniversary Special). The Cyberman again stands 16 inches and the kit has 3 choices of helmet—standard solid plastic head for Trooper with alternative bubble-dome for Cyber-Controller, and, an unusual touch, another Trooper helmet in sheet plastic which can be cut open to reveal the half man/half machine beneath.

More from Evans next month.

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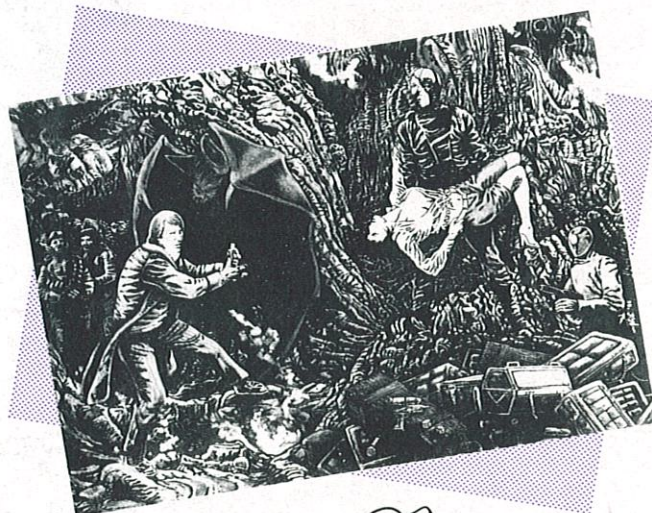
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